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LOUIS R. EHRICH

1849-1911

ONE HUNDRED EARLY

American Paintings

Published by
THE EHRICH GALLERIES
NEW YORK
1918

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To the memory of our father, Louis R. Ehrich, Yale, 1869, founder of The Ehrich Galleries, our inspiration and guide, and one of the first to seriously interest himself in Early American Paintings, we dedicate this volume.

Introduction

We are publishing this book of One Hundred Early American Paintings, which have at various times been in our possession, as a contribution to the critical study of American Colonial painting.

The Ehrich Galleries was founded with the intention of dealing exclusively in paintings by masters of the Continental Schools who flourished before 1800. We soon realized that among the Early American painters of this period there were some who measured up to the best of their European contemporaries. Desirous of stimulating an interest in them, we held our first exhibition of Early American Portraits in 1905. Since that time there has been a gradual increase in the appreciation of the works of these artists and today their paintings are in demand not only by the museums but by many private collectors. We believe that the collecting of such paintings by museums has but just begun and we hope that this book will encourage them to form chronological collections.

Many of the more important examples of Early American paintings which have at various times been in our possession are illustrated in this book. Most of the names will be familiar to any student of American art but there are some that we believe are practically unknown. Few comprehensive books have been published about these painters and it is often difficult to ascertain the dates of their birth and death. This has induced us to include a list of artists who flourished

from the middle of the 18th to the middle of the 19th century, with their dates when determinable.

If through this booklet the interest in Early American painters is increased but a little, our labor will not have been in vain.

H. L. and W. L. Ehrich.

ONE HUNDRED EARLY AMERICAN PAINTINGS

Francis Alexander

Born in Connecticut in 1800, presumed to have died in Italy in 1880. He began painting in water-color at the age of eighteen and in 1818 he went to New York and studied under Alexander Robertson. Later he went to Providence where he worked for a few months before opening a studio in Boston. In the latter city he had a great many sitters, the most famous being Daniel Webster, of whom he painted several excellent portraits. In 1831 he visited Europe, finally settling in Florence where he remained until his death.

Francis Alexander

BENJAMIN R. CURTIS, ESQ.

Ezra Ames

An American portrait painter of the late 18th and early 19th Centuries. Little is known of his life excepting that he commenced work as a coach-painter in Albany. Later he turned his attention to portrait painting and gained recognition in 1812 by exhibiting a portrait of Governor George Clinton at the Pennsylvania Academy. For many years after this he practiced his art in Albany and Western New York, painting most of the New York legislators.

Ezra Ames

GOVERNOR GEORGE CLINTON. *Born in Little Britain, Ulster Co., N. Y., [illegible] Washington, D. C., April 20, 1812*
[illegible]

Joseph Alexander Ames

Born in Roxbury, N. H., in 1816; died in New York City, October, 1872. A pupil of Washington Allston. Though painting landscapes and genre pictures, he devoted his talents principally to portraits. In 1848 he went to Rome, where he painted a life-size portrait of Pope Pius IX. On his return to this country, Ames lived in Boston but later worked in Baltimore, finally settling in New York, where he was elected an associate member of the National Academy of Design.

Joseph Alexander Ames

DANIEL WEBSTER. *Born January 8, 1782; died October 24, 1852.*

Joseph Alexander Ames

GEORGE SOUTHWARD, ESQ. *Pupil of Thomas Sully*
Stamp
On panel [illegible]

Henry Benbridge

Born in Philadelphia, May 20, 1744; died February, 1812. He must have gone to Italy before 1768, where he studied with Battoni and Raphael Mengs, for in that year he journeyed to Corsica where he painted a whole length portrait of General Paoli which he exhibited at the Free Society of Artists in London in 1769. A year later he exhibited two paintings at the Royal Academy Exhibition, one of them being a portrait of Benjamin Franklin. In 1774 he returned to America and settled in South Carolina where he painted many portraits. In 1799 Thomas Sully met Benbridge in Norfolk, Va. Benbridge persuaded Sully to attempt oil painting, and gave him considerable instruction. Dunlap speaks of Benbridge's returning to Philadelphia, after having spent many years painting successfully in the Carolinas and Virginia, to die in obscurity and poverty.

Henry Benbridge

PORTRAIT OF A MAN

Jonathan B. Blackburn

Born in Connecticut about 1700, died after 1765. He came to Boston in 1750 and worked there about fifteen years, hence nearly contemporary with John Smibert. He also executed several notable portraits in Portsmouth, N. H., and other New England towns. In writing of Blackburn, Tuckerman states that the "grace of his female heads and the beauty of the hands are remarkable." It is said that Copley was a pupil or imitator of Blackburn; there is certainly a great similarity between Blackburn's portraits and the earlier works of Copley. Practically nothing else is known of Blackburn's life. His pictures are just beginning to be valued for their intrinsic and historical worth.

Jonathan B. Blackburn

COLONEL THEODORE ATKINSON. *Born 1697; died 1779. Graduated from Harvard in 1718. Colonel of the 1st New Hampshire Regiment and saw active service against the French and Indians. The richest man in New Hampshire. Was collector of Customs, Naval Officer, Sheriff and Secretary of the Province, delegate to the Congress at Albany and Chief Justice. Married daughter of 1st Governor Wentworth. Had one son, Theodore Jr.*
From [illegible]
Signed and dated [illegible]
[illegible]
In the [illegible] Art Museum.

Mather Brown

THE exact date of Mather Brown's birth is unknown, but Dunlap says he must have been born in Massachusetts about 1763. He died in London on January 1, 1831. Just before the Revolution, his father, who was a Royalist, is supposed to have taken him to London. Brown received some instruction under West and is said to have been a playmate of the sons of both West and Copley. He was never a great painter, but he executed some very acceptable portraits and figure pieces. He was appointed portrait painter to his Royal Highness, the Duke of York, and was patronized by King George III, Queen Charlotte, as well as the Prince of Wales. Some of his portraits were painted very much in the manner of West, whereas others resemble Gilbert Stuart so much that they have been at times attributed to the greater master. Brown has been called an English painter, but due to his birth in the United States of American parentage, he should really be classed among painters of the American School, especially as he studied under and followed the tradition of his more famous American contemporaries who were in London.

Mather Brown

GEORGE III., KING OF ENGLAND. *Born June 4, 1738; died*

Mather Brown

PORTRAIT OF A MAN
Signed "M. Brown"
On canvas: [illegible]
In a pri[illegible]

Dennis Malone Carter

Born in Cork County, Ireland, October 24, 1827, died in New York City, July 7, 1881. He accompanied his parents to America in 1839. His first work was painting portraits and he traveled much through the country in the pursuit of his profession. He later settled in New York City and painted historical pictures. He was one of the original members of the Artists' Fund Society, founded in 1859.

Dennis Malone Carter

"WASHINGTON'S RECEPTION" to Alexander Hamilton after [illegible]
[illegible]

John Singleton Copley

Born in Boston, Mass., July 3, 1737, died in London, September 9th, 1815. His first instruction was probably received from his step-father, Peter Pelham, painter and engraver. He also is supposed to have studied for a short time with Jonathan Blackburn. He very early evinced considerable talent but it was impossible to get adequate instruction in Boston. In 1760 he sent a painting to Benjamin West in England, which received such favorable criticism that in 1767 Copley was elected a Fellow of the Society of Artists of Great Britain. In 1769 he married Susannah Clarke. He lived in Boston the first years of his married life, painting portraits, but finally, in 1774, sailed for England by way of Italy, where he spent a year before settling down in London. Later his wife and family joined him and made London their permanent home. Copley was patronized by royalty and met with uninterrupted success until his death. In 1777 he was elected an Associate and in 1779 a full member of the Royal Academy. There has been a good deal of uncertainty about the pictures painted by Copley in America and a good many portraits have been assigned to his brush, which are no doubt by other painters. To mention only a few of those who have been confused with Copley, there is Henry Benbridge, Jeremiah Theus, and the recently discovered John Woolaston.

John Singleton Copley

BARON NEWHAVEN *of Carrick Mayne. The Right Honorable Sir Henry Mayne, Bt. of Carrick Mayne, County Dublin, was born in 1722; died in 1794. From 1760 to 1764 he was a Member of Parliament for Carysfort and in 1766 was made Privy Counsellor. Ten years later he was created Baron Newhaven of Carrick Mayne*

On canvas: 30 x [illegible]

John Singleton Copley

MRS. MARGARET STAMMER SHEARER, *and her little daughter, afterwards Mrs. Charles Watten. Wife of Dr. Alexander Shearer*
From descendants
On canvas: 30¾ x 30 inches
In a private collection

John Singleton Copley

DR. ALEXANDER SHEARER

[illegible]

Daniel Dickinson

Born in Litchfield County, Connecticut, in 1795. In a letter written to Dunlap he speaks of never having taken any lessons and having studied principally from "drawing and other books." He commenced painting miniatures, adopting a style influenced by his brother, Anson Dickinson, Malbone and Joseph Wood. Although employed mainly in painting miniatures, he spent his leisure time in painting fancy pictures, illustrating "female beauty and grace." It was not until 1830 that he commenced to study and paint in oils. At that period he was in Philadelphia and remained there most of his later years.

Daniel Dickinson

PORTRAIT OF A GIRL

William Dunlap

Born in Perth Amboy, N. J., February 19, 1766, died in New York City, September 28, 1839. At an early age he began painting portraits and was fortunate in having a sitting from General Washington in 1783. The result was naturally not very noteworthy, but it encouraged Dunlap, and shortly afterwards his father was persuaded to send him to London, where he studied under West. Dunlap, being rather lazy, is supposed to have wasted his time while abroad, so that his father finally demanded his return to America where he entered into business. He then spent a long life in alternately painting portraits, managing a theatre, and writing books. His place in American Art is really due to the publication of his "History of the Arts of Design in the United States." This book is most useful to any student of Early American Art, and Dunlap has been well called, "the American Vasari." He helped found the American Academy of Fine Arts in 1826 which was the forerunner of the National Academy of Design. He wrote and produced a number of plays and exerted a great influence on the early American stage.

William Dunlap

PORTRAIT OF A LADY

William Dunlap

SCENE [illegible] *Episode from the Dramatization of "The Spy," by* [illegible]. *Dramatic Personae: Frances and Sarah Wharton,* [illegible] *Henry Wharton, Capt. Lawton, Katey Haynes and Mr. Wharton.* [illegible] *cast was represented as follows: Ellen* [illegible] *Ellen Hilson) Miss Jones, Jacob Wood-*[illegible] *Battersby. It is believed the artist's father* [illegible]

[illegible]

[illegible]

Asher Brown Durand

Born in Jefferson, N. J., August 21, 1796, died in South Orange, N. J., August 17, 1886. His first instruction in art was in the workshop of his father, a jeweler, where Durand engraved the initials on silverware. He then took up engraving, and making a considerable success of it, was apprenticed to Peter Maverick, an engraver in New York City. Five years later he was given a partnership in his master's business. He achieved considerable distinction through his engravings made from paintings by the best artists of the day. Being dissatisfied with engraving, he gradually took up painting and in 1835 devoted himself to portraits and landscapes. He painted a number of excellent portraits, but finally devoted himself exclusively to landscapes. Durand has been called the "Father of American Landscape Painting." He was one of the founders of the New York Academy of Design in 1826 and was its President from 1845 to 1861. In 1840 he made his first trip to Europe, studying the principal galleries and copying the paintings of the greatest masters, especially Titian and Rembrandt. He worked diligently, painting until 1879, when he was in his eighty-third year.

Asher Brown Durand

THOMAS COLE. *Born in England, February 1, 1801; died near Catskill, N. Y., February 11, 1848. One of the best American landscape painters.*

Ralph Earl

Born in Worcester County, Mass., May 11, 1751, died in Connecticut in 1801. Nothing definite is known about Earl before 1774, when Dunlap records his having painted portraits and living in New Haven. In that year he also married his first wife by whom he had two children. In 1779 he deserted them and went to England. Here he studied with West and probably with Reynolds, and exhibited at the Royal Academy. While in England he married again and had two children, one of whom—Ralph E. W. Earle, became a portrait painter. Earl stayed in England some twelve years, returning to America about 1790. After his arrival in this country, he worked principally in New York, Connecticut and Massachusetts, painting many excellent portraits. The work of his son, Ralph E. W. Earle, who also occasionally signed himself, "Ralph Earle" has sometimes been mistaken for that of his father, though he was a much inferior painter. Nearly all of Earl's pictures are signed, "Ralph Earl." The son sometimes signed "Earle" and for that reason there has been some confusion as to the correct way of spelling the name. There is no doubt that the family name was originally "Earl."

Ralph Earl

LADY WILLIAMS AND CHILD
Oil, [illegible]
In the Metropolitan Museum of Art

Ralph Earl

THOMAS BARROW, ESQ. *Painted at the age of 50 years. Dated: "New York, May 5, 1787"*

[illegible]

John Eckstein

THIS artist was working as a sculptor, painter and engraver, etc., in Potsdam, Germany, in 1772. He exhibited an equestrian statue of Frederick II of Germany in an exhibition of the Berlin Academy in 1776. He must have come to America shortly after this, for he was working in Philadelphia between the years of 1796 and 1822. Sully says he was a man who could "do a picture in still life, history, landscape, portrait; he could model, cut a head in marble—or anything you please." He also speaks of him as working in Philadelphia in 1800 and that he was then an old man.

John Eckstein

RICHARD WEBSTER, ESQ.

Jacob Eichholtz

Born in Lancaster, Pa., 1776, died in Philadelphia, 1842. As Eichholtz's parents were in very moderate circumstances, they found it impossible to give their son an art education even though he evinced considerable taste for art at an early age. His first instruction was received from a sign painter, but this was very unsatisfactory and only lasted for a short time. Eichholtz was then apprenticed to a coppersmith and for a number of years supported himself by this trade. Finally, in 1809 when Sully visited Lancaster, Eichholtz offered him the use of his painting room, which Sully accepted, in return presenting Eichholtz with some of his discarded brushes. From that time on he divided his time between painting and coppersmithing. Later, he was persuaded to visit Boston, where he received some instruction from Stuart. This induced him to devote himself entirely to portrait-painting, which art he practiced until his death, painting portraits for most of the prominent families in Lancaster County.

Jacob Eichholtz

MR. VAN DYKE

Jacob Eichholtz

MRS. LYDIA VAN DYKE

On [illegible]

Charles Loring Elliott

Born in Scipio, N. Y., in December, 1812, died in Albany, September 25, 1868. While working as clerk in a store in Syracuse he devoted his leisure hours to practicing drawing and painting, finally coming to New York City in 1834 where he studied for a while with Trumbull and later with John Quidor, from whom he no doubt acquired his taste for rich color. He spent most of his time painting in New York City, although he made various trips to the Northern and Western part of the state to paint portraits. In 1835 he was elected Associate of the National Academy and an Academician in 1846. Elliott is said to have painted more than 700 portraits of his contemporaries and during his later years he was unquestionably the finest portrait painter in America.

Charles Loring Elliott

SELF PORTRAIT. *From a descendant of Mr. Twichell, who was a*

James Frothingham

Born in Charlestown, Mass., in 1786, died there on January 6, 1864. His first painting was done in connection with the coach bodies built by his father. He had very meagre instruction in painting until about 1810, when he was the pupil of Stuart. Frothingham was quite busy for a time in Salem and Boston but was forced to move to New York City in 1826, where he spent most of the time until his death. Stuart is supposed to have said concerning portraits by Frothingham: "There is no man in Boston but myself who can paint so good a head," and later, "excepting myself, there is no man in the United States who can paint a better head than that." It is quite likely that many portraits by Frothingham are attributed to other masters, among them possibly Stuart, which no doubt accounts for the lack of appreciation Frothingham has received to date.

James Frothingham

MASTER SAMUEL BARBER CLARK. *Born July 14, 1799; died October 25, 1812. Son of Samuel and Esther Low Clark*

[illegible]

James Frothingham

MRS. ELIZABETH BROOKS. *Wife of Jonathan Brooks. Painted September, 1823 at the age of fifty-five years*
From descendants
On canvas: 26 x 21½ inches
In the Worcester Art Museum

JONATHAN BROOKS, ESQ. *Painted October, 1823, when Mr. Brooks was fifty-eight.*

James Frothingham

WILLIAM GODDARD, ESQ. *Born in New London, Conn., 1740; died in Providence, R. I., December 23, 1817. He established the first printing-press at Providence. Later he removed to Philadelphia and then to Baltimore, where he published the "Maryland Journal"*

On canvas: 24 x 20 inches

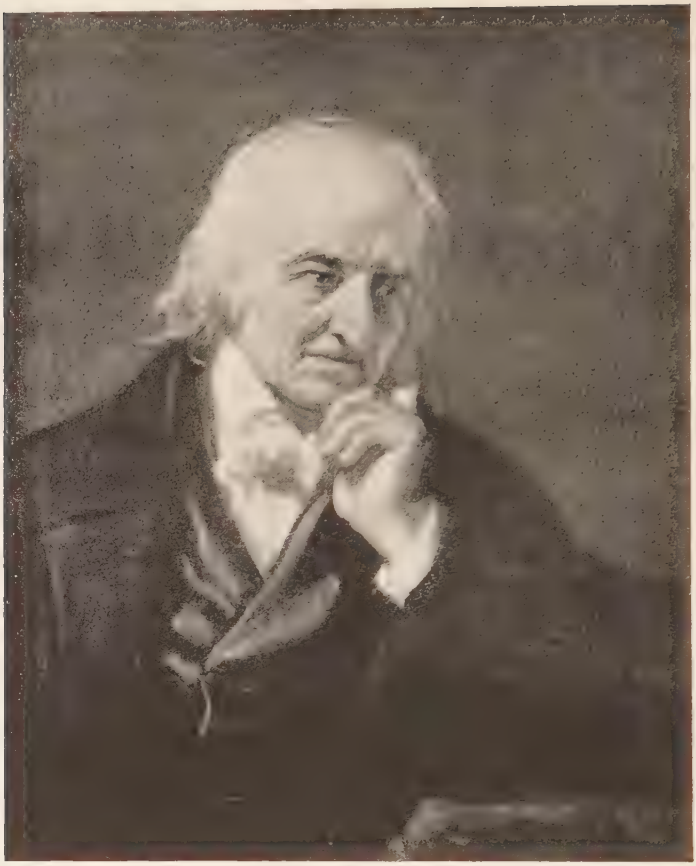
Daniel Huntington

Born in New York on October 14, 1816, and died there in 1906. While studying at Hamilton College, he made the acquaintance of Charles L. Elliott who first stimulated his love for art. In 1835 he studied with Samuel F. B. Morse, who was at that time president of the National Academy of Design, and later with Henry Inman. In 1839, he went to Europe and spent some time in Rome. On his return to New York he practiced the art of portrait painting and commenced to illustrate "Pilgrims Progress." Due to the failure of his eyesight, however, he had to give this up and in 1844 returned to Europe where he remained for two years. On his return to New York he devoted himself chiefly to the painting of portraits, although he also painted a great many genre pictures. He painted most of the prominent men of his day, his most famous sitter being President Lincoln. He was elected an Associate of the American Academy in 1839, an Academician in 1840, and President of the National Academy in 1862, holding the office until 1869. He was re-elected in 1877 and held office until 1891.

Daniel Huntington

PORTRAIT OF A LADY

Daniel Huntington



ALBERT GALLATIN, ESQ. *Born in Geneva, Switzerland, January 29, 1761; died in Astoria, L. I., August 12, 1849. American statesman*
From descendants of Daniel Huntington
On canvas: 30 x 25 inches

Daniel Huntington

SELF PORTRAIT
Secured from the family
On canvas: 30 x 25 inches
In a private collection

Henry Inman

Born in Utica, N. Y., October 20, 1801, died in New York City, January 17, 1846. He had intended entering the United States Military Academy, but on visiting the studio of John Wesley Jarvis, decided to take up painting which he did under Jarvis's instructions. At the age of twenty-one, he opened his own studio in New York and soon acquired fame as a portrait painter. He was the first vice-president of the National Academy of Design, which was founded in 1824. Always more interested in painting landscapes than portraits, he bemoaned the fact that he could not find customers for the former, and finally moved to Mt. Holly, N. J., for the sake of the rural life. He did not remain long, however, but returned to New York and then went to England. He was there commissioned to paint Macaulay, Wordsworth, etc., for his American clients. Notwithstanding many inducements to remain abroad, he returned to the United States in 1845. He made many portraits in crayon, as well as in oil and was one of the first to practice lithography in this country. He painted some fine portraits and was a versatile artist, executing excellent genre paintings as well as landscapes.

Henry Inman

PORTRAIT, *presumed to be of William Inman, the Artist's Father*
[illegible]
[illegible]
[illegible]

Henry Inman

MRS. CAROLINE HOWARD GILMAN. *Born in Boston, 1794; died in Washington, 1888. Writer and poet. Married Dr. Samuel Gilman in 1819 when they moved to Charleston, S. C., where Dr. Gilman was appointed Minister of the Unitarian Church. Listed in Mrs. Gilman's personal notes*
On canvas: 30 x 25 inches

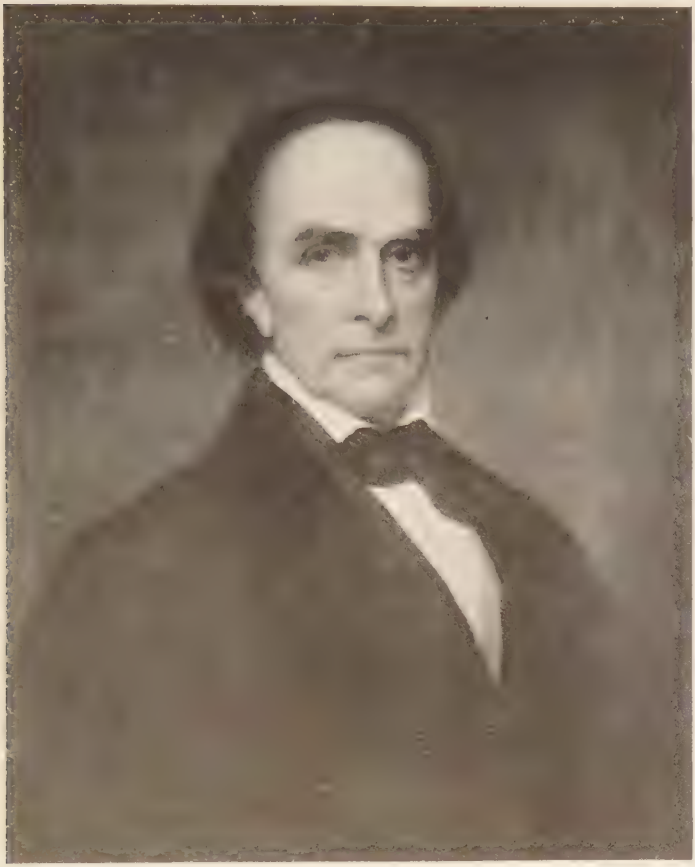
Henry Inman

HENRY LIVINGSTON, ESQ. *Son of John Livingston of Oak Hill*
On canvas: 34 x 27 inches

James Reid Lambdin

Born in Pittsburg, Pa., on May 10, 1807, died near Philadelphia, January 31, 1889. He studied art under Thomas Sully and at the age of eighteen was already painting portraits in Pittsburg. Later he traveled through a number of the cities of the middle Southwest, spending most of his time, however, in Pittsburg and Mobile, Ala. In 1877 he settled in Philadelphia. He was Professor of Fine Arts in the University of Pennsylvania, for twenty-five years an active officer of the Pennsylvania Academy of Fine Arts, and one of the presidents of the Artists Fund Society. He is credited with having founded the first art society west of the Alleghenies.

James Reid Lambdin



DANIEL WEBSTER, ESQ. *Born January 8, 1782; died October* [illegible]

[illegible] *J. R. Lambdin, Phila.*"

Charles Robert Leslie

Born in London, England, October 19, 1794, died there on May 5, 1859. The reason for including him among American painters is that he was of American parentage and his first instruction in art was received in this country. He lived in Philadelphia from his fourth to his seventeenth year. In 1813, returning to England, he studied under Benjamin West and Washington Allston. In 1821 he was elected an Associate of the Royal Academy and an Academician in 1825. From 1831 to 1832 Leslie was Professor of Drawing at the United States Military Academy at West Point, and while in this country was made an honorary member of the National Academy of Design. From 1841 to 1851 he was Professor of Painting in the Royal Academy. Principally a subject painter, he also executed some excellent portraits.

Charles Robert Leslie

PORTRAIT OF A LADY

Samuel Finley Breese Morse

Born in Charlestown, Mass., on April 27, 1791, died in New York City, April 2, 1872. While at Yale University, from which he was graduated in 1810, he seemed more interested in painting than in science, although to the world he is better known as the inventor of the telegraph than as a painter of fine portraits. After graduation he became acquainted with Washington Allston and studied under him for a year, when he accompanied him to London and soon after was admitted to the Royal Academy. He became friends with Charles Robert Leslie and studied under Benjamin West. In 1815 he returned to the United States, settling in Boston, where he opened a studio. At first he devoted himself to painting historical subjects, but finding no sale for these, turned to portraiture. In 1818 Morse went to Charleston, S. C., and painted many portraits there, among them President Monroe. Removing to New York in 1823 he helped to found the New York Drawing Association and was its first president, this later leading to the establishment of the National Academy of Design, with Morse its president until 1842. In 1829 he again went to Europe and spent three years abroad, principally in Paris and Italy. It was on the ship returning to New York that he met Dr. Charles T. Jackson, who had been making a special study of electricity and magnetism with the great French physicists. This chance meeting turned Morse's thoughts from painting to electricity and accounted for his invention of the electric telegraph, to the perfection of which he devoted the rest of his life.

Samuel Finley Breese Morse

DR. CHARLES THOMAS JACKSON. *Born in Plymouth, Mass.*

Samuel Finley Breese Morse

I. W. FORBES. *New York Silversmith. Early Nineteenth Century*

John Neagle

Born in Boston, Mass. (where his parents were temporarily residing), November 4, 1796 (some authorities give the date of his birth as 1799), died in Philadelphia, Pa., on September 17, 1865. His first instructors were Peter Ancora, a drawing teacher, and Petticolas, a miniature painter. Neagle began his career as apprentice to a coach-painter. Later he studied for two months with Bass Otis. This is all the instruction that he ever received. In 1818 Neagle decided to devote himself to portrait painting and went to Lexington, Ky., then to Frankfort, Louisville and New Orleans before returning to Philadelphia in 1820. On his arrival there he married the step-daughter of Thomas Sully, with whom he divided the best patronage of Philadelphia. It has been said that "Sully painted the pretty women and Neagle the virile men." Neagle visited Boston a few years before Stuart's death, when the latter sat to him for the portrait which is now in the Boston Museum of Fine Arts and which is recognized as the best representation of Stuart extant. Neagle was second only to Stuart as a painter of powerful portraits.

John Neagle

WILLIAM STRICKLAND, ESQ. *Born in Philadelphia, 1787; died in Nashville, Tenn., April 7, 1854. Eminent architect and engineer Architect of the first United States Mint in Philadelphia*

Signed and dated 1820

From direct descendants

On canvas: 30 x 25 inches

In a private collection

John Neagle

JUNIUS BRUTUS BOOTH *in character of Sir Mortimer*
English actor. Born 1796; died 1852
On canvas: 28¼ x 24 inches

John Neagle

REV. JASON WHITMAN

On canvas, 30 x 25 inches.

Joseph Biays Ord

Born in Philadelphia in 1805, died there April 18, 1865. He was the son of George Ord, the well-known Pennsylvania ornithologist and naturalist. Little is known of his life, excepting that he was a member of the first Council of the Artists Fund Society in 1835 and that he continued to paint portraits in Philadelphia until his death, at the advanced age of sixty.

Joseph Biays Ord

PORTRAIT OF A MAN

Bass Otis

Born in New England in 1784, died in Philadelphia, November 3, 1861. It is not known where he first obtained his instruction, but in 1808 he was painting portraits in New York, and in 1812 had settled in Philadelphia. He painted a number of prominent Philadelphians, some of them exceedingly well done. Otis has the distinction of having made the earliest lithographs ever published in this country, which appeared in the Analectic Magazine for July, 1819.

Bass Otis

MISS LATROBE
On canvas: 30 x 25 inches

Bass Otis

MASTER JOSIAH SWAMLEY WAYNE
From direct descendant

Charles Willson Peale

Born in Chestertown, Md., April 13, 1741, died in Philadelphia, February 22, 1827. He was probably the most versatile of all American artists, as he at various times practiced coach-building, harness-making, clock and watch manufacturing, silversmithing, dentistry and taxidermy; he was also a naturalist and interested in politics, besides being a miniature painter and a portrait painter in oils of marked ability. In his twenty-fifth year he gave up his various trades and devoted himself to portrait painting. His first lessons were received from John Hesselius, the son of Gustave Hesselius. After a year in Boston, studying with John Singleton Copley, in 1767 he went to London, where he became the pupil of Benjamin West. While in London, Peale studied modeling in wax, casting and molding in plaster, and mezzotint engraving. Returning to Annapolis in 1769, he commenced painting portraits. In 1772 he went to Mt. Vernon and painted the earliest known portrait of George Washington. Three years later he established himself in Philadelphia. In 1802 he opened Peale's Museum in that city, which was one of the first museums in the country. He made several attempts to form an art academy in Philadelphia before he was finally successful in assisting in establishing the Pennsylvania Academy of Fine Arts in 1805. Peale was a virile and convincing portrait painter but his reputation has suffered somewhat, due to a number of mediocre portraits that he painted for his museum, and also to the fact that portraits painted by his relatives have passed for his work. He is supposed to have made it a point of refusing commissions in the interest of his sons, among them, Rembrandt, Raphael and Titian Peale. He had a brother, James and two nieces, Anne Claypoole, and Sarah Ann Peale, all of whom were artists.

Charles Willson Peale

COMMODORE THOMAS NICHOLSON *of Kent County, Md.*
[illegible]
[illegible]

Charles Willson Peale

MRS. G. BURNS. M[illegible] *grandmother of Bishop Oden-*
[illegible] *grandmother of Miss Odenheimer, in*
[illegible] *ond. Mrs. Burns was a connection of*
[illegible]

Rembrandt Peale

Born in Bucks County, Pa., February 22, 1778, died in Philadelphia, October 3, 1860. He was the son of Charles Willson Peale, and at an early age gave evidence of a talent for art. In 1795 he was given three sittings by Washington and painted what he called his original portrait of Washington. In 1801 he went to England and studied under Benjamin West. After his return to America in 1803, he painted portraits in Savannah, Charleston, New York and Philadelphia. He made trips to Paris in 1807 and again in 1809 to paint portraits of distinguished Frenchmen for his father's museum and to study in the art galleries there. In 1829 he again went to France and Italy, spending sixteen months on the continent, then to England, remaining there until 1833, when he returned to America. While in England Peale exhibited at the Royal Academy. He was President of the American Academy after Trumbull, and was one of the original members of the Academy of Design. A good portrait painter, he is especially known for his "composite portrait" of Washington. In painting this picture he used not only his own portrait made from life but those of his father, the Gilbert Stuart portraits and the Houdon bust. According to his own records, he painted thirty-nine copies of his father's Washington, and seventy-nine of his own.

Rembrandt Peale

GEORGE WASHINGTON. *Born February 22, 1732; died December 14, 1799*
On canvas: 37 x 29½ inches
In a private collection

Rembrandt Peale

COLONEL JOSEPH BIAYS

[illegible]

[illegible]

[illegible] Museum of Natural History and [illegible] Springfield, Mass.

Charles Peale Polk

Born in 1767 and died in 1822. His mother was Elizabeth Digby Peale, sister of Charles Willson Peale, who married Captain Robert Polk of Virginia. Polk came to Philadelphia to live with his uncle in 1775 and remained in his household until his early manhood. He was a student of painting in his uncle's studio and practiced the art of portrait painting for a number of years. Later he held a position under the Government at Washington.

Charles Peale Polk

GEORGE WASHINGTON

Signed and dated May, 178[illegible]

On panel: 20¾ x 10¼ inches

Charles Peale Polk

COMTE DE ROCHAMBEAU. *Born in 1725; died in 1783. French General in America*
Signed and dated May, 1783
On panel [illegible]

Peter Frederick Rothermel

Born in Wescopack, Pa., July 18, 1817, died in Grassmere, Pa., August 15, 1895. First studied land-surveying and only took up the study of art at the age of twenty-two. He was a pupil of J. R. Smith and afterwards of Bass Otis. From 1847 to 1855 he was director of the Pennsylvania Academy. The next year Rothermel went to Europe, visiting the principal cities of Italy, England, France, Germany and Belgium, returning to America in 1859. On his return he settled in Philadelphia, where he painted some portraits, but principally historical subjects and paintings as illustrations for books.

Peter Frederick Rothermel

PORTRAIT OF A LADY
On canvas: 24 x 20 inch

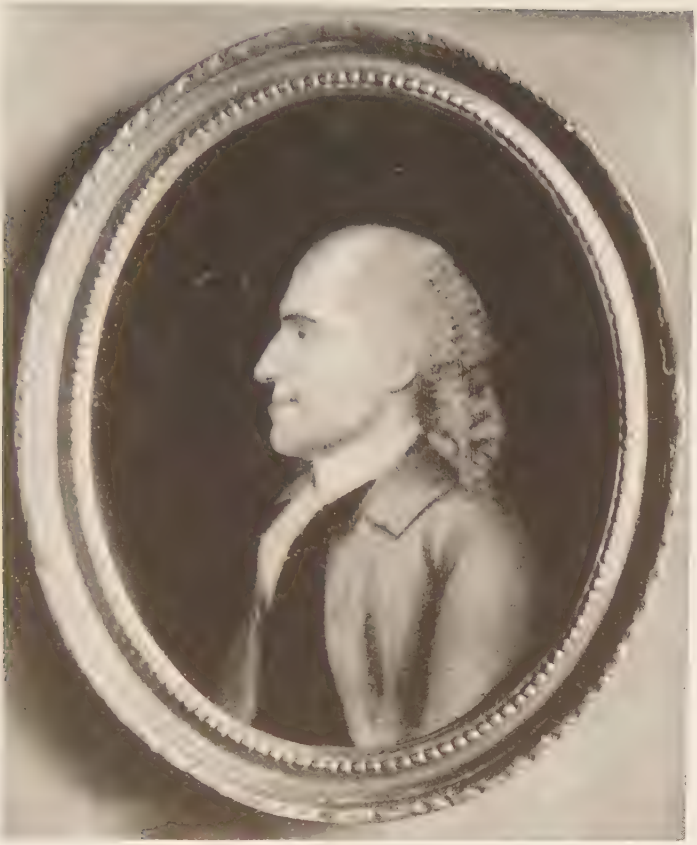
James Sharples

Born in Bath, England, in 1751, died in New York City, February 26, 1811. He came to this country first in 1794 but after a few years went back to England, finally returning to America in 1809. Sharples is famous for the miniature portrait pastels he made of most prominent men of his day. The majority of them are in profile but many are full face. He drew a portrait of Washington in profile in 1796, when Washington was in Philadelphia, and of this his wife later made a copy on ivory. Sharples made a replica of nearly all the portraits which he executed and on each was the name of the sitter. These are of inestimable value in identifying portraits of that period.

James Sharples

PORTRAIT OF A MAN

James Sharples



JAMES McCLURG, ESQ. OF MARYLAND. *Born in 1747; died in [illegible]. Member of Federal Convention, in 17[illegible]*

Colonel David Hunter Strother

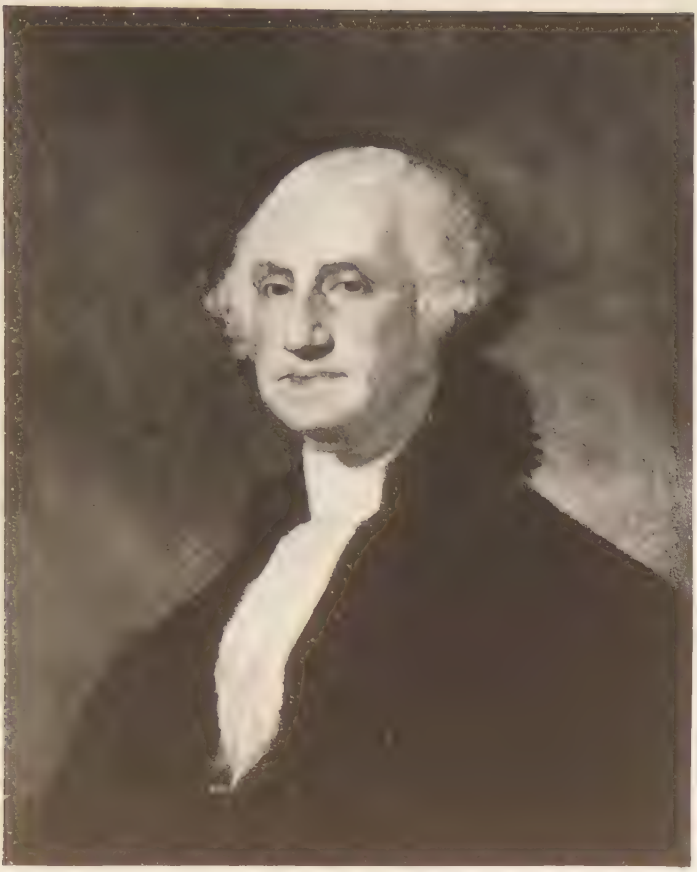
Born in Martinsburg, Va. (now West Virginia), September 16, 1816, died in Charleston, W. Va., March 8, 1888. In 1829 he went to Philadelphia to study drawing with Pietro Ancora and in 1836 became the pupil of Morse in New York. Strother then spent some years traveling in the West and in Europe. On his return in 1845 he settled in New York. Besides being a portrait painter, he was a wood-engraver, author, soldier and diplomat. He published many drawings and sketches under the pen-name of "Porte Crayon," the first appearing in Harper's Magazine in 1852.

Colonel David Hunter Strother

WILLIAM SOMMERVILLE, ESQ., [illegible]

Gilbert Stuart

Born in Narragansett, R. I., December 3, 1755, died in Boston, Mass., July 27, 1828. From his early youth he showed a taste for portrait painting and at the age of sixteen was sent to study with Cosmos Alexander, a Scotch portrait painter, temporarily in this country. When in about 1772 Alexander returned to Scotland, Stuart accompanied him. Alexander died shortly after his arrival in Scotland and Stuart was compelled to return to America after having been absent for about two years. He wished to return to England to study under Benjamin West, and finally, in 1775, set out for London, where he remained several years, studying part of the time with West. According to Hart, Stuart spent the years from 1778 to 1793 painting in Dublin. Returning to America, he settled in New York, where he remained until 1794, then to Philadelphia, where he spent nine years, then to Washington, D. C., where he remained until 1806. He finally settled in Boston and died there in 1828. Stuart was unquestionably the greatest American portrait painter of his time and influenced all his contemporaries. He painted nearly all the prominent Americans of his age, his most distinguished sitter being George Washington.



GEORGE WASHINGTON. *Engraved by Nutter on January 15, 1798* [illegible] *Sebastien De Franca of London. Men-* [illegible] *"Life and Work of Gilbert Stuart" p. 115*
[illegible]
[illegible]

MARTHA WASHINGTON. *Born in New Kent County, Va., May, 1732; died at Mt. Vernon, Va., May 22, 1802. Daughter of Col. John Dandridge. Married George Washington in January, 1759*

On canvas: 33 3/8 x 25 1/4 inches

In a private collection.

Gilbert Stuart

MR. SUTCLIFFE. *From direct descendants of the late Daniel Hunt-* [illegible] *purchased it from a great niece of the subject of this portrait* [illegible]

MRS. JOSEPH ANTHONY
From direct descendants
On canvas: 29¾ x 24 inches
In the Metropolitan Museum of Art

Gilbert Stuart

MR. JOSEPH ANTHONY

[illegible]

[illegible]

[illegible]

GABRIEL MANIGAULT, ESQ.
From direct descendants
On canvas: 30 x 25 inches
In a private collection

Gilbert Stuart

MRS. GABRIEL MANIGAULT

From direct descendants

On canvas: 30 x 25 inches

In a [illegible]

Gilbert Stuart

ISAAC VAN DER BEEK, ESQ. *Born October 29, 1743; died May 27, 1833. Married Rachel Ryerson, November 27, 1767*
From direct descendants
On panel: 34 x 27 inches

MRS. RACHEL RYERSON VAN DER BEEK. *Wife of Isaac Van der Beek. Born May 13, 1751; died February 23, 1825. Daughter of* [illegible] *who was the daughter of J. T. Van Rypen, of Passaic, N. J.*

From direct [illegible]

On panel: [illegible]

MRS. BETSY HARTIGAN. *Mentioned in Mason's "Life and Works of Gilbert Stuart," p. 196*
On canvas: 30½ x 25 inches
In a private collection

Gilbert Stuart

MR. WEBB, JR.

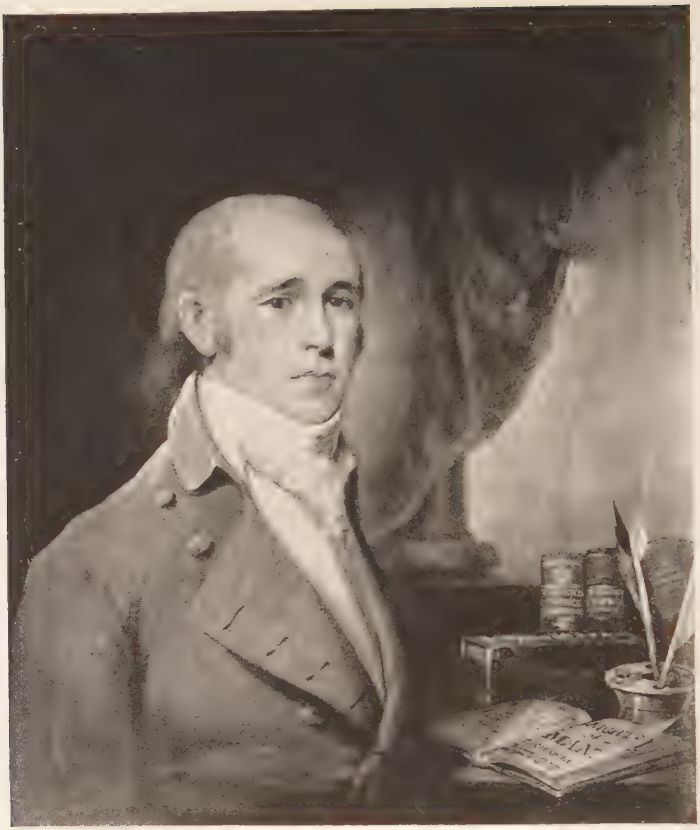
MR. WEBB, SR. *(?) of County Donegal, Ireland*
On canvas: 30 x 25 inches

MRS. RACHEL TRENCHARD STRICKLAND. *Wife of Wil-* [illegible] *Born in Salem, N. J., 1780; died 1866*

[illegible]

[illegible]

Gilbert Stuart



JAMES CONNOR *of Yonghal, Ireland. Born May 23, 1773; died August 14, 1819. Educated at Dublin University. Came to America in 1799 and in the same year married Katherine Crowley of Belleville, N. J.*

From direct descendants

On canvas: 29 x 24 inches

Gilbert Stuart

REV. SAMUEL COOPER THACHER. *Born in Boston, February [illegible], 1785: died in France, January, 1818. One of the founders of the Boston [illegible]*

[illegible]

MISS KING
On canvas: 30 x 25 inches

Jane Stuart

Born about 1810, died April 28, 1888. She was the daughter of Gilbert Stuart, studied under him for years, and practiced the profession of portrait painter until her death. In her early years she completed many unfinished sketches of Washington left by her father, and painted numerous copies of her father's portrait of this illustrious American. She was a mediocre painter and her work can be easily detected from that of her father.

GEORGE WASHINGTON

Jane Stuart

MARTHA WASHINGTON
On canvas: 30 x 25 in
In a private

Robert M. Sully

Born in Petersburg, Va., July 17, 1803. The son of an actor, and nephew of Thomas Sully, at the age of sixteen he determined to become a painter and after many privations succeeded in getting to Philadelphia at the age of eighteen. Here he received some instructions from his uncle, Thomas Sully. After nine months he returned to Virginia and took up the practice of his profession. He also painted portraits in North Carolina, finally sailing for England the 1st of August, 1824, due to the advice and encouragement of his uncle. During his second year in London he painted a portrait of C. Below, secretary of the British Institution. This brought him to the attention of Northcote, who encouraged him and permitted him to copy pictures which he had by Reynolds, Opie, Gainsborough, etc. He also painted a portrait of Northcote, which brought him considerable renown. Sully returned to America in September, 1828, and continued to practice his profession, principally in the South.

Robert M. Sully

JUNIUS BRUTUS BOOTH, ESQ. *Born 1796; died 1852. English actor*

Unknown; 30 × 25 inches

Thomas Sully

Born in Horncastle, Lincolnshire, England, June 19, 1783, died in Philadelphia, November 5, 1872. Brought to America by his parents at the age of nine, the family settled in Charleston, S. C. Thomas received some slight art instruction before joining his brother, Lawrence, a miniature painter, at Richmond, Va. Later they moved to Norfolk where, soon surpassing his brother, Thomas commenced painting oil portraits and received some instruction from Henry Benbridge. In 1806 he married his brother's widow. Before settling permanently in Philadelphia in 1808 he spent some time in New York and Boston, in the latter city receiving some instruction from Gilbert Stuart. The following year, going to London, he studied under Benjamin West, returning to New York in 1810. His last years, however, were spent in Philadelphia. Sully was a portrait painter of marked ability and most famous for his paintings of women. The picture which gave him probably his greatest reputation was his portrait of Queen Victoria. Sully had a son Thomas and a daughter Jane, afterwards Mrs. J. C. Darley, both of whom were portrait painters, and it is probable that many portraits in the style of Sully, but hardly up to his standard, were painted by these artists and have been wrongly attributed to their father.

Thomas Sully

MRS. KATHERINE MATHEWS *of Philadelphia*
From direct d[illegible]
[illegible]
In the Metropolitan Museum of Art

Thomas Sully

MRS. J. IZARD MIDDLETON
Secured from descendants
On canvas: 36 x 27½ inches
In a private collection

Thomas Sully

CHARLES MANIGAULT, ESQ.

[illegible]

[illegible]

In a private collection.

MRS. GEORGE LINGEN, *nee Maria Oldmixon, Wife of Dr. George Lingen*
No. 1054 in Sully's Register
From direct descendants
On canvas: 28 x 24 inches
In the Chicago Art Institute

Thomas Sully

DR. PHILIP SYNG PHYSICK. *Born in Philadelphia, Pa., July 7, 1768; died there December 15, 1837. Graduated from University of Penn-* [illegible] *1785, and was given the independent chair of surgery which he* [illegible] *Was called "father of American surgery." First* [illegible] *Member of the French Academy of Medicine. In 1836 made honorary fellow of Royal Medical and Chirurgical Society of London No. 1212 in Sully's Register*

[illegible]

GOVERNOR SIMON SNYDER *of Pennsylvania. Born in Lancaster, Pa., November 5, 1759; died near Selinsgrove, Pa., November 9, 1819. Elected Governor of Pennsylvania in 1808 and served three terms. Snyder County, Pa. was named after him*

Engraved by David Edwin and published July, 1809, by John Binns

No. 1561 in Sully's Register

On canvas: 29 x 24 inches

Thomas Sully

"AUNT SABINA." *From a descendant of James Reid Lambdin, who was a pupil and close friend of Sully.*
On canvas: 30 x 24 inches

Thomas Sully

COMMODORE ROBERT FIELD STOCKTON. *Born in Princeton, N. J., August 20, 1795; died there October 7, 1866*
On canvas: 30 x 25 inches

Thomas Sully

GENERAL ANDREW JACKSON. *Born March 15, 1767; died June 8, 1845. President of the United States from 1829 to 1837*

Exhibited at the Pennsylvania Academy of Fine Arts in 1887 by L. Taylor Dickson, [illegible]

On canvas: 24 x [illegible]

CHILDREN *of Jean Terfois and Mary Sicard David (Julia, Ferdinand and Stephen David)*
No. 417 in Sully's Register
Signed and dated 1826
On canvas: 38 x 44 inches

Jeremiah Theus

Born in Switzerland before 1720, died May 18, 1774. He commenced painting portraits in South Carolina prior to 1740, as is evidenced by a notice in the Charleston (South Carolina) Gazette of August 30, 1740, to the effect that he was established and ready to receive sitters. Portraits by Theus are somewhat in the early manner of Copley, and some of these have been wrongly attributed to the brush of his more famous contemporary.

Jeremiah Theus

MR. MATHEWSON *of Charleston, S. C.*

Jeremiah Theus

MRS. MATHEWSON *of Charleston, S. C.*
On canvas: 34 x 29 inches

John Trumbull

Born in Lebanon, Connecticut, June 6, 1756, died in New York City, November 10, 1843. He was a son of Jonathan Trumbull, who was the Governor of Connecticut and, being a Harvard graduate, sent his son to Harvard. John Trumbull is said to have graduated from the University at the age of seventeen. He early developed a taste for drawing. At the beginning of the Revolutionary War he joined the Army as an adjutant and Washington appointed him Aide-de-camp, using him to make drawings of the enemy's works at Boston and other places. He finally attained the rank of Colonel. In 1780 he went to France and then to London, carrying a letter from Benjamin Franklin to Benjamin West. He was arrested while there and thrown into prison for treason, when finally being released through the efforts of West and Copley, he was permitted to return home. In 1784 he again returned to England, studying under West. He traveled on the Continent part of the time. Before his return to America in 1789, when he settled in New York, he painted a number of historical pictures, among them the original compositions for his paintings, "Declaration of Independence" and "Sortie of the Garrison from Gibraltar." He was abroad again from 1794 to 1804 and also from 1808 to 1816. Among Trumbull's best works are his miniatur s. Hart attributes the inferiority of some of his larger pictures to the fact that Trumbull had lost the sight of one eye and, therefore, this disqualified him from seeing forms and proportions normally. Trumbull painted many of the most prominent people of his day, among them General and Mrs. Washington.

John Trumbull

"TRIAL OF MAJOR ANDRE." *Generals Green and Lafayette seated at table. Standing in back of them are Paulding, Williams and Van Vort, who captured Andre. General Steuben is standing and next to him is General Knox wearing artillery cap. In the background is John Laurens.*
On canvas: [illegible]

Samuel Lovett Waldo

Born in Wyndham, Conn., April 6, 1783, died in New York City, February 16, 1861. He received his first art instruction from a mediocre artist by the name of Stewart in Hartford. Later Waldo painted portraits in Connecticut, and finally, at the invitation of John Rutledge of South Carolina, went to Charleston where he remained some time. In 1806 he went to London where he met West and Copley and worked in the Royal Academy. Returning to the United States in 1809 he settled in New York City and remained here until his death. In 1812 William Jewett came to him for instruction and after two years the latter made such progress that Waldo formed a partnership with him for the painting of portraits. They painted pictures jointly and these pictures are often found stencilled on the back: "Waldo & Jewett, New York City." On the formation of the American Academy of Fine Arts, Waldo was made a member and finally a director. In addition to those he painted with Jewett, he painted many charming portraits alone.

Samuel Lovett Waldo

MRS. WILLIAM STEELE. *Mary Dayton, daughter of Dr. Jonathan [illegible], married William Steele on December 26, 1791. She died March 26, 1821. The portrait was painted shortly before her death and comes [illegible]*

Samuel Lovett Waldo

COLONEL JOHN MARSHAL GAMBLE, U. S. M. C. *Born 1791; died in Brooklyn, N. Y., September 11, 1836. Appointed 1st Lieutenant of the Marine Corps in 1811 and six years later Lieutenant-Colonel. Was with Porter on the "Essex," left in charge of the Galipagos Islands Expedition*

From direct descendants

On canvas: 30 x 25 inches

MRS. LETITIA LANG GAMBLE. *Mrs. Gamble was the daughter of John Lang, editor and proprietor of the New York "Observer." He was greatly interested in Waldo, who not only painted Mr. Lang, but also his wife and three daughters.*

On canvas: 30 x 25 inches

MRS. MARIE A. UNDERHILL VAN ZANDT. *Daughter of Israel Underhill of Westchester County. Married Wynant Van Zandt in 1788*

On canvas: 30 x 25 inches

Samuel Lovett Waldo

CHARLES AVERY, ESQ. *Born about 1790. Merchant and great* [illegible] *a monument wa.* [illegible]

DAVID AUGUSTUS COMSTOCK, ESQ. *Born 1804; died 1855 in New York City*
From direct descendant
On panel: 33 x 25½ inches

Benjamin West

Born near Springfield, Chester County (now Swarthmore, Delaware County), Pa., October 10, 1738, died in London, England, March 10, 1820. West is supposed to have shown a talent for painting at a very early age. His first instruction was received from W. Williams in Philadelphia. Later West went to Lancaster, Pa., where he made his first attempts at portraiture. In 1756 he established himself in Philadelphia as a portrait painter and two years later went to New York. In 1760 West went to Italy, remaining there until 1763, studying and painting a number of allegorical pictures. From there he went to London where he opened a studio, remaining until his death. West became one of the most popular painters of his day. One of the founders of the Royal Academy in 1768, in 1792 he succeeded Sir Joshua Reynolds as President of that Institution, which post he held almost uninterruptedly until 1815. West greatly influenced American as well as English art of his day. It was fortunate, indeed, for art in America that those American artists who went abroad should have had an American to study with and no one could have shown more kindness to the struggling young artists of his native land than did West. Among those befriended by him were Charles Willson Peale, Gilbert Stuart, Joseph Wright and John Trumbull. West, one of the favorites of the English Court, receiving an allowance from the Crown, was not compelled to seek commissions. This no doubt accounts for his numerous historical subjects and the lack of appreciation of his real ability. As a portrait painter West was second to no artist of his day and had he only devoted himself to painting portraits he would no doubt have held a higher place in the history of art.

Benjamin West

PORTRAIT [illegible]

[illegible]

[illegible]

Benjamin West

PORTRAIT OF A MAN
Signed and dated 1794
On canvas: 50 x 40 inches
In the Chicago Art Institute

Benjamin West

JOHN J. SEDLEY, ESQ.
[illegible]
[illegible]
[illegible]
[illegible]

RALPH IZARD *and Fellow Students at Cambridge University, England. From left to right represented are: Messrs. Allen, Wormsley, Allen, Izard and Beckford*

On canvas: 40¼ x 50¼ inches

In a private collection

Benjamin West

SELF PORTRAIT
On canvas, [illegible] inches
In a private collection

"RETURN FROM THE PROMISED LAND"
On panel: 23 x 30¾ inches
In the Hackley Art Gallery, Muskegon, Mich.

Benjamin West

MRS. WEST AND CHILD

Oil, [illegible] inches

"RETURN OF JEPHTHAH"
On canvas: 38 x 54 inches

Joseph Wood

Born in Clarkstown, Orange County, New York, 1798; died in Washington, D. C., 1852. His father was a respectable farmer who wished his son to succeed him, but when Joseph was fifteen years of age he determined to seek his fortune in New York. He was attracted by some miniature pictures in a silversmith's shop while in New York and offered himself as an apprentice there. He worked as a silversmith for some years, during which time he was also interested in painting. Meeting John Wesley Jarvis, he joined him and they carried on the business of portrait painting together. About the year of 1806 Wood moved to Philadelphia and later followed the seat of Government to Washington, where he made his home until his death. Wood is reported to have painted very rapidly; sometimes even finishing a portrait in a day.

Joseph Wood

PORTRAIT OF A BOY WITH DOG

Rufus Wright

Born in Cleveland, O., 1832. According to Appleton's Cyclopaedia of American Biography Wright was a pupil at the National Academy and studied also for a time under George A. Baker. His professional life was spent in New York and Washington. In 1866 he was made a member of the Brooklyn Academy of Design. His portraits include those of Roger B. Taney, Edwin M. Stanton and William H. Seward. About 1875 he turned his attention also to the painting of composition pictures and produced among other works, "The Morning Bouquet," "The Inventor and the Banker," etc.

Rufus Wright

WILLIAM HENRY SEWARD, ESQ. *Born May 16, 1801; died* [illegible] *Lincoln and Johnson* [illegible] *William H. Seward by Rufus Wright,* [illegible]

List of Artists

In arranging the list of artists we have deemed it simpler to place the names alphabetically. The following abbreviations have been used to designate the principal activities of each artist:

P for portraits
L for landscapes or seascapes
G for genre, still life, etc.
M for miniatures
H for historical subjects

A

Agate, Frederick S. (P G)	1807–1844
Alexander, Cosmo (P)	flourished 1750-1772
Alexander, Francis (P L)	1800–1880
Allston, Washington (P G)	1779–1843
Ames, Ezra (P)	flourished 1812
Ames, Joseph Alexander (P)	1816–1872
Audubon, John James (Birds)	1780–1851

B

Badger, Joseph (P M)	1708–1765
Baker, George A. (P G)	1821–1880
Baker, William H. (P G)	1825–1875
Banning, Wm. J. (P)	1810–1856
Beard, James Henry (G H)	1814–1893
Beck ? (L)	? –1814
Belzoni ? (M)	flourished 1792
Benbridge, Henry (P)	1744–1812
Bierstadt, Albert (L)	1829–1902
Birch, Thomas (L)	1779–1851
Birch, William Russell (M)	1755–1834
Blackburn, Jonathan B. (P)	about 1700– after 1765
Blondel, Jacob D. (P)	1817–1877
Blyth, Benjamin (P)	1740– after 1781
Bogle, James (P)	1817–1873
Bonfield, G. R. (L)	1802–1898
Bridport, Hugh (M)	1794–1832
Brown, George Loring (L)	1814–1889
Brown, Mather (P G)	about 1763–1831
Bryant, Henry (P L)	1812–1881
Bush, Joseph H. (P)	1794–1865

C

Cain ? (P)	flourished 1760
Campbell ? (P)	flourished 1776
Cardelli, Georgio (P)	1791– ?
Carpenter, Francis B. (P)	1830–1900
Carter, Dennis Malone (P L)	1827–1881
Casilear, John W. (L)	1811–1893
Catlin, George (P)	1793?–1875?
Catton, Charles (G)	1756–1819
Chandler, Winthrop (P)	1747–1790
Chapman, John Gadsky (P L G)	1805–1889?
Church, Frederick Edwin (L)	1826–1900
Claypool, James (P)	1720–1784
Cole, Thomas (L)	1801–1848
Cooper, Peter (L)	1717– ?
Cooper, W.	flourished 1835
Copley, John Singleton (P H)	1737–1815
Coram, Thomas (P)	1793–1856
Cranch, Christopher P. (L)	1813–1892
Crawley, John (P)	1784– ?
Cropsey, Jasper F. (L)	1823–1900
Cummings, Thomas S. (P)	1804–1894

D

Darley, Felix O. C. (G)	1822–1888
Dearborn, Nathaniel (P)	1786–1852
Delanoy, Abraham (P)	1740–1786
DeVeaux, Jacques Martial (P)	1825–1891
Dickinson, Anson (M)	1780–1847
Dickinson, Daniel (P M)	1795– ?
Doughty, Thomas (L)	1793–1856
Duche, Thomas Spence (P)	1763–1790
Dunlap, William (G P H)	1766–1839
Durand, Asher Brown (L G)	1796–1886

E

Earl, Augustus (P)	1793– ?
Earl, Ralph (P)	1751–1801
Earle, James (P)	1761–1798?
Earle, Ralph E. W. (P)	? –1837
Earle, T. (P)	flourished 1775–1792

E

Eckstein, John (P L H G)	flourished 1772–1822
Eichholtz, Jacob (P)	1776–1842
Elliott, Charles Loring (P)	1812–1868
Emmons, Nathaniel (P)	1704–1740

F

Falconer, John M. (L G)	1820–1903
Feke, Robert (P)	1725–1769
Field, Robert (M P)	? –1819
Fink, Frederick (G P)	1817–1849
Fisher, Alanson (P G)	1807–1884
Fisher, Alvan (L P)	1792–1863
Flagg, George W. (G)	1816–1897
Flagg, Jared B. (P G)	1820–1899
Francis, George (P)	1790–1873
Fraser, Charles (M P)	1782–1860
Frazer, Oliver (P)	1808–1864
Frazier, ? (P)	flourished 1763
Freeman, George (G)	1789–1868
Freeman, James Edward (P G)	1808–1884
Frothingham, James (P)	1786–1864
Fuller, George (L)	1822–1897?
Fulton, Robert (P M)	1765–1815

G

Gerry, S. L. (L)	1813 –
Gifford, Sanford R. (L)	1823–1880
Gignoux, F. Regis (L H)	1816–1882
Goodridge, Sarah (M)	1788–1853
Gray, Henry Peters (G)	1819–1877
Greenwood, John (P)	1727–1792
Grimes, John (P)	1799–1837
Gullager, Christian (P)	1762–1826

H

Hamilton, James (L H)	1819–1878
Hanks, Jervis F. (P)	1799– ?
Harding, Chester (P)	1792–1866
Hart, William (L G)	1823–1890
Harvard ? (P)	flourished 1771

H

Healy, George Peter Alexander (P H)	1813?–1894
Herring, James (P)	1794?–1867
Hesselius, Gustavus (P)	1682– ?
Hesselius, J. (P)	1728–1788
Hicks, Thomas (P L G)	1823–1890
Hunt, William Morris (G P)	1824–1879
Huntington, Daniel (P G H)	1816–1906
Hubbard, Richard W. (L)	1817–1888

I

Ingham, Charles Cromwell (P G M)	1796?–1863
Inness, George (L)	1825–1894
Inman, Henry (P L G)	1801–1846

J

Jarvis, John Wesley (P)	1780–1839
Jewett, William (P)	1795–1863?
Jewett, William S.	1812–1873
Jocelyn, Nathaniel (P)	1796– ?
Johnson, Eastman (G)	1824–1906
Johnston, John (P)	1752–1818
Jouett, Matthew Harris (P)	1787–1827

K

Kensett, John Frederick (L)	1818?–1872
Kilbrunn, Lawrence (P)	? 1775
King, Charles B. (P)	1785?–1862
King, Samuel (P)	1749–1819
Krimmell, John Lewis (P G)	1787–1821
Kyle, Joseph (P G)	1815–1863

L

Lambdin, George Cochran (G)	1830–1896
Lambdin, John Reid (P)	1807–1889
Lane, Thomas H.	1814–1900
Lang, Louis (P H)	1814–1893
Lawson, Thomas Bayley (P)	1807–1888
LeClear, Thomas (P G)	1818–1882

L

Leslie, Charles Robert (P G)	1794–1859
Leutze, Emanuel (H G)	1816–1868
Linen, George (P)	1802–1888
Longacre, James Barton (P)	1794–1869
Lovett, William (M)	1773–1801

Mc

McEntee, Jervis (L G)	1828–1891

M

Malbone, Edward Green (M)	1777–1807
Malcolm, James Peller (P L)	1767–1815
Manly ? (P)	flourished 1772
Marchant, E. D. (P)	1806–1887
Matteson, Tompkins H. (G)	1813–1884
Meng, John (P)	1734– ?
Metcalf, Eliab (P M)	1785–1834
Mooney, Edward (P)	1813–1887
Moran, Edward (L)	1829–1901
Morgan, Louis (P)	1814–1852
Morse, Samuel Finley Breese (P L H)	1791–1872
Mount, Henry S. (G)	1802–1841
Mount, Shepard Alonzo (P)	1804–1868
Mount, William Sidney (G P)	1806–1868
Munger, George (M)	1783–1824
Munson, Lucius (P)	1796–1823

N

Neagle, John (P)	1796 or 1799– 1865
Newton, Gilbert Stuart (P G)	1794–? 1835

O

Ord, Joseph Biays (P)	1805–1865
Osgood, S. S. (P)	1798– ?
Otis, Bass (P)	1784–1861

P

Page, William M. (P)	1811–1885
Park, Asa (P)	? – 1827
Paradise, John (P)	1783–1833

P

Paul, Jeremiah (P)	flourished 1761
Peale, Anne Claypoole (M)	1791–1878
Peale, James (P)	1749–1831
Peale, James (M P L)	1779–1876
Peale, Raphael (P G)	1774–1825
Peale, Rembrandt (P G)	1778–1860
Peale, Sarah M. (P G)	1800–1885
Peele, John T. (P)	1822– ?
Petticolas, Edward F. (P)	flourished Early 19th Century
Percival, Edwin	1793 ?
Pine, Robert Edge (P H)	1730–1788
Polk, Charles Peale (P)	1767–1822
Pratt, Henry Cheeves (L P)	1803–1880
Pratt, Matthew (P G)	1734–1805
Pratt, Robert M. (P G)	1811–1880
Price, General Samuel W. (P)	1828– ?

Q

Quidor, John (G)	1800–1881

R

Ramage, John (M)	? –1802
Read, Thomas Buchanan (P L)	1822–1872
Reinagle, Hugh (L G)	1790–1834
Remick, Christian	flourished 1768
Robertson, Archibald (P H)	1765–1835
Robertson, Walter (M)	flourished 1793
Rogers, Nathaniel (P)	1788–1844
Rossiter, Thomas P. (G H L)	1818?–1871
Rothermel, Peter F. (P H)	1817–1895

S

Saint-Memin, Charles B. J. F. de (M)	1770–1852
Sargent, Henry (P G H)	1770–1845
Savage, Edward (P)	1761–1817
Scarborough, John	flourished 1830
Sharples, Felix (P)	1794– ?
Sharples, James (P M)	1751–1811
Shaw, Joshua (L)	1776–1860
Shaw, Stephen William	1817–1900

S

Sheffield, Isaac	1798–1845
Shegogue, J. H. (P)	1805–1872
Shumway, H. C. (M)	1808?–1884
Smibert, John (P)	1684?–1751
Smibert, Nathaniel (P)	1734–1756
Smith, John Rubens (P)	1775– ?
Smith, William Russell (L)	1812–1896
Sonntag, William L. (L)	1822–1890
Spencer, Frederick R. (P)	1805–1875
Staigg, Richard M. (M P)	1820–1881
Stearns, Junius Brutus (P)	1810–1885
Stone, William Oliver (P)	1830–1875
Strother, Col. David Hunter (P)	1816–1888
Stewart, Joseph (P)	1750– ?
Stuart, Gilbert (P)	1755–1828
Stuart, Jane (P)	1810?–1888
Sully, Robert M. (P)	1803– ?
Sully, Thomas (P G L)	1783–1872
Sully, Lawrence (M)	1769–1803
Sully, Thomas Wilcocks (M)	1811–1847
Suydam, James Augustus (L)	1819–1865

T

Terry, Luther (G H P)	1813–1869
Theus, Jeremiah (P)	Before 1720–1774
Thompson, Cephas (P)	1775–1856
Thompson, Cephas Giovanni (L)	1809–1888
Thompson, Jerome (L G)	1814–1886
Tilyard ? (P)	1787–1827
Tisdale, Elkanah (M)	1771– ?
Trott, Benjamin (M)	flourished 1791–1839
Trumbull, John (P H L)	1756–1843
Twibill, George (P)	1806–1836
Tyler, G. Washington (P)	1803–1833

V

Vanderlyn, John (P H)	1775?–1852
Ver Bryck, Cornelius (P L G)	1813–1844
Verstille, William (M)	flourished 1769–1802
Vollmering, Joseph (L)	1810–1887

W

Waldo, Samuel Lovett (P)	1783–1861
Wall, William G (L)	1792– ?
Watson, John (P)	1685–1768?
Waugh, Samuel B. (L)	1814–1885
Weber, Paul (L)	1823– ?
Weir, Charles E. (P)	? –1845
Weir, Robert Walter (H G)	1803–1889
Wenzler, A. H. (L)	? –1871
Wertmuller, Adolf Uric (P)	1749?–1811?
West, Benjamin (H P G L)	1738–1820
West, William Edward (P M G)	1788–1857
White, Edwin (H G)	1817–1877
Whittredge, Worthington (L G)	1820–1910
Whitehorn, James (P)	1803–1888
Williams, Henry (P)	1787–1830
Williams, Isaac L. (P L)	1817– ?
Williams, William (P)	1731–1811
Wilson, Matthew (P M)	1814–1892
Winstanley, William (P L)	flourished late 18th Century
Wood, Joseph (P M)	1798–1852
Woodville, Richard Caton (G)	1825–1855
Woolaston, John (P)	flourished 1750
Wright, Joseph (P)	1756–1793
Wright, Rufus (P)	1832– ?

It has been impossible for us to determine the dates of birth or death of the following artists who flourished during the middle of the 18th and 19th centuries. Any information concerning these artists will be very gratefully received and appreciated, and all subscribers to the book will be notified as this information is secured:

BILLINGS, T. E.
BOWEN
BUDDINGTON
BULLARD, O. A.
CHAPIN, HENRY
CONARROE, GEORGE
DOORNICK, F. V.
DRINKER
FAIRFAX, D. R.
FERGUSON, DUNCAN
FRAZER, J.
GREEN
LEWIS, W.
McCONKEY
McGIBBON, JAMES
McKAY
MATTHEWS, WILLIAM T.
ONTHANK, B.
PARKER, THOMAS
PENNIMAN, JOHN RITTS
POLK, WILLIAM
ROBERTS
RUSSELL OF GUILFORD, JOHN
SAWYER, JAMES
SOUTHWORTH, WILLIAM
SPRAGUE, MARTIN
TAYLOR
TORRY, M. C.
WEEKS, CAROLINE
WESTOBY
WILLARD, JOSEPH
WRIGHT, HENRY J.

In compiling the foregoing facts we are indebted to the following authorities:

American Art Annuals

Appleton's Cyclopaedia of American Biography

Artists of the Nineteenth Century (Clement & Hutton)

Art in America—Before the Revolution (Edwin Swift Balch)

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Cyclopaedia of Painters and Painting (Chaplin & Perkins)

Copley by Frank W. Bayley

Copley by Augustus T. Perkins

Copley by Martha Babcock Amory

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Dictionary of Universal Biography (Hyamson)

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Dictionnaire des Peintres, Sculpteurs, Graveurs and Dessinateurs (E. Benezit)

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History of American Art (S. Hartmann)

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Kunstler Lexikon (Nagler)

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National Cyclopaedia of American Biography (James T. White & Co.)

Outlines of the History of Painting (Edmund von Mach)

Pennsylvania Academy of Fine Arts (Helen W. Henderson)

Tuckerman's Book of the Artists

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